

3-Note Chord Hearts and Chord Fragments

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1987-09-30

"Small-Voiced" Minor 7th Types in Semi-Chord Streams

Part 1

Key of Cm7

1)

And descend back down. Now add at the "top" of the last example.

2)

And descend. Now add as above.

3)

And descend. And now add...

Key of Fm7

4)

And descend. And now add...

6 FSUS 8 Fm7 13 Fm7/11 13 Fm 5 Fm7/11 13 Fm 13 Fm7/11 8 Fm7 6 FSUS

5)

And descend. And now add...

Please take all this slowly and really lock the chord shapes (and sounds) in. Transpose to quite a few other keys...you'll hit some snags...use good sense...our instrument is a gorgeous thing, but it does have its range limits, especially when drilling on one set of strings. Count the job well done if you can handle any and all of the above in all keys *with allowances* for the physical limits.

I could have just written the five forms down in one key and said, "Learn in all keys," but *cumulative* drills such as the above have proven to have certain advantages, so stay with them. We'll get to other string sets with their quirks soon enough...not to mention other chord types....one thing at a time...each learned well....a *solid* foundation. With this, you'll find yourself naturally running the forms from one end of the neck to the other...i.e., you'll really *know* them.

Part 2 (variations on part 1)

Key of Bm7

2 Bm7 4 B7SUS 7 Bm7 9 Bm7/11 12 BSUS 9 Bm7/11 7 Bm7 4 B7SUS 2 Bm7

1)

Now begin on this and descend (and maybe ascend back up).

Please sing the low B while you play this example.

2 Bm7 5 B11 7 Bm7 9 Bm7/11 12 Bm 9 Bm7/11 7 Bm7 5 B11 2 Bm7

And descend.

Now begin on this and descend (and optionally ascend). Don't be surprised if you want to hear a G chord at the end instead of a D. But G over a B bass to the ear is not Bm color anymore usually, but rahter, G....so....

Key of Bbm7
2)

Bb7SUS Bbm7 Bbm7/11 Bbsus Bbm7 Bbsus Bbm7/11 Bbm7 Bb7SUS

and descend.

Descend from this from now; ascend back as before is optional.

Bb11 Bbm7 Bb11 Bbm Bbm7 Bbm Bb11 Bbm7 Bb11

and descend.

Now descend from this form and optionally ascend.

Are you *hearing* these colors as they relate to Bbm7 (not Ab and Db major)? If not, sing that low Bb.

Key of Am7
3)

Am7 Am7/11 ASUS Am7 ASUS Am7 ASUS Am7/11 Am7

and descend.

Start here now...you know the routine.

Am7 A11 Am Am7 A6sus Am7 Am A11 Am7

and descend.

And now with this....

Key of Fm7

4)

and descend. Now descend from these and optionally ascend as before.

5)

and descend. Now add this form.

and descend. Now add one.

Part 3

Key of Ebm7

1)

and descend. Now add...either begin on it or add at the "top" of the exercise.

Eb7/11 Eb Eb7/11 EbSUS Eb7 EbSUS Eb7/11 Eb Eb7/11

2)

and descend. Now add...

Eb Eb7/11 EbSUS Eb7 Eb7SUS Eb7 EbSUS Eb7/11 Eb

3)

and descend. And add...

Ab7/11 AbSUS Ab7 Ab7/11 Ab Ab7/11 Ab7 AbSUS Ab7/11

Key of Abm7

4)

and descend. And add...

AbSUS Ab7 Ab7/11 Ab Ab7/11 Ab Ab7/11 Ab7 AbSUS

5)

and descend. And add...

Part 4 (on 3rd set of strings)

Key of F#m7
1)

2 F#m7 F#m7/11 F#m F#m7/11 F#SUS F#m7/11 F#m F#m7/11 F#m7

and descend.

Now add (either start on this form or add at the end).

2)

F#m7/11 F#m F#m7/11 F#SUS F#m7 F#SUS F#m7/11 F#m F#m7/11

and descend.

Now add as before.

3)

F#m F#m7/11 F#SUS F#m7 F#7SUS F#m7 F#SUS F#m7/11 F#m

and descend.

Now add...

Key of Bm7
4)

Bm7/11 BSUS Bm7 Bm7/11 Bm7 Bm7/11 Bm7 BSUS Bm7/11

and descend.

And add...

3 NOTE CHORD HEARTS and CHORD FRAGMENTS : ^{"SMALL-VOICED"} Minor 7th types in SEMI-CHORD STREAMS

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① Key of Cm7

3 6 8 10 13

And back pack down

Now add at the top of the last example

②

6 8 10 13 15

And forward

Now add as above

③

8 10 13 15 17

And forward

And now add

④ Key of Fm7

3 6 8 11 13

And forward

And now add

⑤

6 8 13 15 17

And forward

And now add

Please take all this slowly and really look the chord shapes (& sounds) in

transpose to quite a few other keys ... you'll hit some snags ... use good sense ... our instrument is a gorgeous thing but it does have its range limits, especially when dealing on one set of strings. Count the job well done if you can handle any & all of the above in all keys with allowances for the physical limits.

If I could have just written the 5 forms down in one key and said "learn in all keys", but cumulative drills such as the above have proven to have certain advantages so stay with them. We'll get to other string sets with their quirks soon enough ... not to mention other chord types ... one thing at a time ... such learned well ... a solid foundation. With this, you'll find yourself naturally running the forms from one end of the neck to the other ... i.e. you'll really know them.

VARIATIONS on P.1 of 3 NOTE ^{SALLY VOICED BY} M/T TYPE CHORD HEARTS + FRAGMENTS

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① Key of Dm7

2 4 7 9 12

Now begin on this and descend (and optionally ascend back up)

PLEASE SING the low B while you play this / ex.!

7 9 12

Now begin on this and descend (and optionally ascend back up).
Don't be surprised if you want to think of G chord at the end instead of a 'D'...

But G over a B base to the ear is not the color anymore usually, but rather, G so.....

② Key of Bbm7

3 6 8 10 13

ascend from this form now, as before, as optional

Are you hearing these colors as they relate to Bbm7 (not A or D major) (i.e. not) sing that low Bb.

8 11 13

Now descend from this form, as opt. asc.

③ Key of Am7

5 7 10 12 14

Start here now... you know the routine

10 12 14

And now at this

④ Key of Fm7

3 6 8 10 13

Now desc. from these and opt. asc. as before

6 8 10 13 15

Now add this form

⑤ Still Fm7

6 8 13 15

Now add these ones

